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NATIONAL REGISTER OF HISTORIC PLACES INVENTORY - NOMINATION FORM

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HA-117

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4.	OWNER OF PROPERTY									
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	Mr. and Mrs. How	ard L. Fox						3		
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Tudor Hall is a Gothic-Revival cottage built according to a design published by William H. Ranlett in Plates 44 and 45, Design XVII, The Architect, 1847. It is a one-and-one-half story building of painted brick laid in common bond. It is constructed in a cross plan which originally had a detached kitchen house. A paneled central square brick chimney rises from the intersection of four gables. The roof covering is, and probably always has been, standing seam tin. The eaves contain concealed gutters.

A horizontal mullion in each standard window opening separates a pair of upper casement sashes from a pair of lower casement sashes, each hinged inwardly. The upper ones are about a third as high as the lower ones. Diamond panes are formed by wooden muntins. The front, second story window has a label-lintel. It has been enlarged so that the window is the principle feature of the facade. The north gable window, with its sharply gabled pediment, is extended to the floor and gives access to a small, decorative wood balcony with a jig-saw cut balustrade.

A one-story, flat-roofed porch with octagonal wood columns having molded caps and bases, extends across the principle (southeast) front. A small frame vestibule is built into the front porch at the central door. It has a pair of paneled doors and a transom on the front. There are single upper and lower casements on the sides, which have matching sashes standard to the house.

Gutters, windows, balcony, and columns are all detailed in Plate 47 of Ranlett's design. Most other basic features of the house are included in Plates 44 and 45, Design XVII. (Plate 45 is attached).

The separate kitchen house is a very late example of an earlier custom. Although it does not appear in the published plan, it is suggested in the published lithograph perspective.

Interior finishes are relatively simple, typical of the period and rural area. Wood mantels consist of shallow plain pilasters supporting a very low Tudor arched "frieze." Doors are typically four panels. The stair rail is typical, with a round walnut rail, turned walnut newel, and plain painted balusters. Such simplicity of interior detail is expected of a house built by local craftsmen following a published basic design.

Changes: In the late 19th century, the kitchen house was joined to the main house by infilling construction. The space thus enclosed was incorporated into the dining room. The kitchen chimney was reduced to a single stove flue and the kitchen stair was removed. On the second floor, a corridor was created from the

-see continuation sheet-

Form 10-300s (July 1969)

UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY - NOMINATION FORM

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7. DESCRIPTION, continued

stair hall to the south room. Two two-story bav windows were added on the south side, one to the parlour and one to the dining room. The openings between the three front rooms were increased in width. A frame wing was added at the fear (north-west) for kitchen with bedrooms above. In the mid-twentieth century, the partition between the stair hall and dining room was removed and all the original pine floors were covered with oak. A brick service addition replaced the earlier frame one.

8. BIBLIOGRAPHICAL REFERENCES, continued

Forward, Dr. William Stump. <u>Junius Brutus Booth</u>. An unpublished manuscript in the Maryland Historical Society, 1887.

Kimmel, Stanley. The Mad Booths of Maryland. Indianapolis and New York: Bobbs-Merrill Company, 1940.

Mahoney, Ella V. Sketches of Tudor Hall and the Booth Family.
Bel Air, Maryland, 1925.

Land Records of Harford County, es ecially WSF 127, folios 51 through 58; ALJ 37, folio 95; HD 8, folio 261; ALJ 22 folio 469; HD 16, folic 97; HD 7, folios 407 through 409.

PERIOD (Check One or More as	Appropriate)		
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Conservation			
C Conservation	Music	☐ Transportation	•

STATEMENT OF SIGNIFICANCE

Tudor Hall is a Gothic-Revival cottage built as a country re-treat by Junius Brutus Booth (1796-1852), the head of a family famous on the American Shakespearian stage throughout the nine-teenth century. Its design is from Plates 44 and 45, Design XVII, of The Architect, by William H. Ranlett, 1847.

Junius Brutus Booth came to America from England in 1821 with his wife, Mary Ann Holmes. They raised a large family, some of whom were born on this property, which he acquired in 1824. Several of his sons followed their famous father on the stage. Edwin (1833-1893) and John Wilkes (1838-1865) were considered the best actors, Edwin possibly surpassing his father. John Wilkes' fame on the stage has been overshadowed by his role as the assassin of Abraham Lincoln.

Upon his acquisition of the land in 1824, Junius Brutus Booth moved a log house to the property. He replaced it with the present house about 1847. The log house was moved in about 1880 by the next owner of the property, Samuel A. S. Kyle, to a distant corner of the farm. It still stands there, almost totally obscured by numerous additions.

Although Gothic-Revival became the prevailing style for churches in the nineteenth century, houses carefully rendered in that style were relatively rare. Tudor Hall is an example of a house built in this style from a published design, thus resulting in a correct exterior design and plan, including several exterior details, but a very typical, simple mid-nineteenth century interior.

The area of 136.5 acres has been designated to protect the rural environment of Tudor Hall and its view down a slope to the South and across the Churchville Road. The boundaries were extended to the north across Mill Road also to protect the rural setting.

HA-117					
9. MAJOR BIBLIOGRAPHICAL REFERENCES					
Recorder: James T. Wollon,		, AIA, Craig's Corrace, Maryland 210			
Sources:					
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As the designated State Liaison Officer for the tional Historic Preservation Act of 1966 (Public 89-665). I hereby nominate this property for inclin the National Register and certify that it has evaluated according to the criteria and procedule.	c Law lusion been res set	I hereby certify that this pro		he	
National State X, Local				ation	
Orlando Ridout IV Title State Liaison Officer to Maryland	for_	Keeper of The N	ational Register		
Date June 27, 1972		Late			

INPS FORM 10 800-4 Tudor Ball-Boundary Changes
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(NES) Tudor Ball-Ball-Boundary

United States Department of the Interior 16 Dec. 1982 Mational Park Service

For NPS use only

Mational Register of Mistoric Maces inventory—Nomination Form

date entered

Tudor Hall

Continuation sheet Harford County, Maryland

Item number

10

SECTION 10: GEOGRAPHICAL DATA

REVISIONS

Acreage: approximately 94 acres

UTM References:

A 18-387920-4378410

B 18-387710-4379200

C 18-388210-4379320

D 18-388380-4378540

BOUNDARY DESCRIPTION:

The boundaries are delineated on the attached map labeled "proposed boundary alteration, 1982." This map illustrates the acreage, rectangular in shape, as entered into the National Register in 1973 and the sections of the original acreage to be deleted. The altered boundaries for the listing consist of the existing lines along sections of the east, west, and north borders, the southerly side of Prospect Mill Road where it cuts through the northeasterly edge of the original acreage; and a border formed by the back property lines of those properties along Tudor Lane and Churchville Road west of Tudor Lane and a line projecting east from the border formed by the back property lines along the east side of Tudor Lane. This line corresponds in distance from the highway to the new border along the Churchville Road properties west of Tudor Lane.

JUSTIFICATION FOR BOUNDARY CHANGE

The original listing includes approximately 136 acres and was made at a time when boundary descriptions and justifications were not required. boundaries appear to have been drawn arbitrarily with the idea of incorporating a large buffer zone around the house and the parcel of land, 8.2 acres, on which it stands. As a result, the 1973 boundaries do not correspond to current or past property lines, natural or manmade physical or visual factors, or historical points, and include numerous mid-twentieth century buildings, primarily houses, that do not contribute to the significance of Tudor Hall for listing in the National Register or appear to be eligible for listing on other merits. The boundary change is intended to delete two sections of the original acreage which have a high percentage of these non-contributive structures. precise boundaries for the changes utilize a road on the northerly side and primarily property lines on the southerly side. In both instances, the new boundaries are fairly well defined by changes in landscape such as tree lines or cultivated fields and lawns. The areas being deleted have not changed much in character since Tudor Hall was listed.

TATE HISTORIC PRESERVATION OFFICER

DATE: 10-28-82

MAME Tudor Hall

LOCATION Tudor Lane, R.D. 1
Bel Air, Maryland

ARCHITECT After plans by William H. Ranlett

DATES After 1847 before 1852

OWNER Mr. Howard L. Fox

Tudor Hall is a Gothic revival cottage built as a country retreat by Junius Brutus Booth (1796-1852), the head of a family famous on the American Shakespearian stage throughout the nineteenth century. Its design is from Plates 44 and 45, Design XVII, of The Architect by William H. Ranlett, 1847.

While the Gothic-revival style became the prevailing style for churches in the nineteenth century, houses carefully rendered in that style were relatively rare. Tudor Hall is an example of a house rendered in that style from a published design, hence a correct exterior design and plan, including several exterior details, but a very typical, simple mid-nineteenth century interior.

Tudor Hall is built of brick, laid in common bond, painted, 1 1/2 stories with partial cellar, in a cross plan with, originally, a detached kitchen house. A central square brick chimney, paneled, rises from the intersection of four gables. The roof covering is, and probably always has been, standing seam tin. The eaves contain concealed gutters.

A horizontal mullion in each standard window opening separates a pair of upper casement sash from a pair of lower casement sash, each hinged inwardly, the upper ones being about a third as high as the lower ones. Diamond

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continued (page two)

panes are formed by wooden muntins. The front, second story window is increased in size and becomes the principle feature of the facade; it has a label-lintel. The north gable window, with its sharply gabled pediment, is extended to the floor and gives access to a small, decorative wood balcony with a jig-saw cut balustrade.

A one-story flat-roofed porch with octagonal wood columns with molded caps and bases, extends across the principle (southeast) front. A small frame vestibule with a pair of paneled doors and a transom on the front and single upper and lower casements on the sides, matching sash standard to the house, is built into the front porch at the central door.

Gutters, windows, balcony and columns are all detailed in plate 47 (of Ranlett, op. cit.). Most other basic features of the house are included in Plates 44 and 45, Design XVII.

The separate kitchen house is a very late example of an earlier custom; while it does not appear in the published plan, it is suggested in the published lithograph perspective.

Interior finishes are relatively simple, typical of-theperiod and rural area. Wood mantels consist of shallow plain pilasters supporting a very low Tudor arched "frieze." Doors are typically four panel; the stair rail is typical, with a round walnut rail, turned walnut newell and plain painted balusters. Such simplicity of interior detail is expected of a house built by local craftsmen following the published basic design.

Changes

In the late 19th century, the kitchen house was joined to the main house by "infill" construction, the space thus enclosed being thrown into the dining room. The kitchen chimney was reduced to a single stove flue and the stair was removed. On the second floor, a corridor was created from the stair hall to the south room. Two-story bay windows were added on the south side, one to the parlour, one to the dining room. The openings between the three front rooms were increased in width. A frame wing was added at the rear for kitchen with bedrooms above.

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HA-117
TUDOR HALL
Harford County

continued (page three)

In the mid-twentieth century, the partition between the stair hall and dining room was removed and all the original pine floors were covered by oak. A brick service addition replaced the earlier frame one.

Junius Brutus Booth came to America from England in 1821 with his wife, Mary Ann Holmes, and raised a large family, some of whom were born on this property, which he acquired in 1824. Several of his sons followed their famous father on the stage; Edwin (1833-1893) and John Wilkes (1838-1865) were considered the best actors, Edwin possibly surpassing his father. John Wilkes' fame on the stage has been overshadowed by his being remembered as the assassin of Abraham Lincoln.

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Recorder: James T. Wollon, Jr., All

Harford County Committee of the Maryland Histori-

cal Trust
December 1971

Form 10-300 (Dec. 1968)

ColoR: 6923

UNITED STATES DEPARTMENT OF THE INTERIOR NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES INVENTORY - NOMINATION FORM

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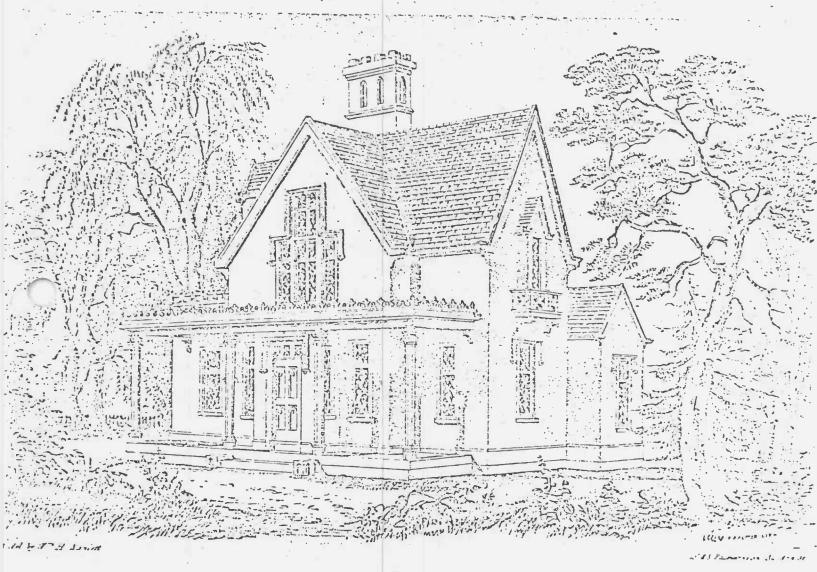
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HA-117 TUDOR HALL Harford County SIGN XVII

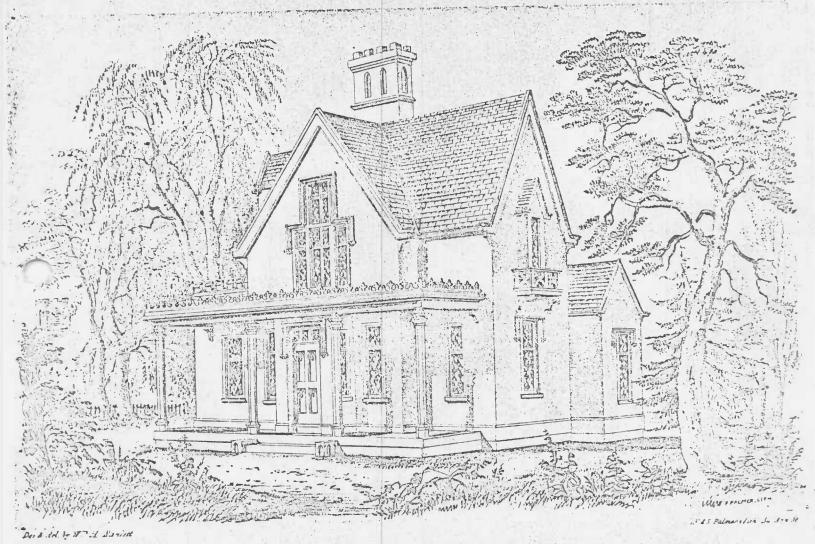


FRAIRSONAGE,

in the Tudor Style.

The design source for TUDOR HALL from William H. Ranlett from The Architect, 1847, I, plate 45.

DESIGN XVII.



FRATASONAGE, in the Theor Style.

The design source for TUDOR HALL from William H. Ranlett from The Architect, 1847, I, plate 45.



